

The Significance Of The Emblem At An Academic Institution - Designs Of Visual Identity – The Logo As A Model

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Abstract

The study examines the logo as one of the components of visual identity formation in educational institutions, analyzing the effectiveness of its design elements (line, shape, color) as well as their explicit and implicit implications, visual effects, philosophical dimensions, and capacity to form an effective visual discourse.

The study employed the Faculty of Architecture and Design at Al-Ahliyya Amman University as a case study in an effort by researchers to establish the basis of its visual identity, based on the design of its logo and its use in its visual communication.

Because the slogan was considered the foundation for forming the visual identity of the institution under study, it was possible to build the rest of the components related to the formation of the mental image in a significant and expressive manner, while keeping up with the demands of contemporary visual design and the radical transformations witnessed by these demands in design methods and tools. The image has astoundingly dominated institutional communication, and its inevitability has become a reality, since it is a philosophy and a message that the organization relies on to achieve membership and notoriety.

Keywords: symbol, visual identity, semantics, logo, pragmatics.

The first requirement: the methodological framework:

The visual design is founded on the perfect compatibility between form and content, and any imbalance in that compatibility would make the outcome of the design process a negative mediator unable to convey, which is reflected in the communication discourse and reduces its effect. And preference or selection is often contingent on the public's appraisal of the symbols utilised in the message in a manner that makes it a medium that conveys the distinctive characteristics of the organization, product, or brand. In this one-of-a-kind communication element, the institution's visual identity is conveyed as it advances the person from the perceptual message through the stages of conviction, action, and choice via its symbolic speech. They graphically represent the organization's essential principles and traits.

Consideration of visual design as a particular language in which design components are constructed rhetorically to accomplish both aesthetic and functional aspects is at the heart of the issue.

Based on this, the research issue revolves on the next question: What symbolic connotations are reflected in the visual identity designs of educational institutions, and what effect does logo design have on the affirmation of this identity? How can the designer approach it in the sphere of design?

The research aims to examine the mechanisms required to design the visual identity of the Faculty of Architecture and Design at Al-Ahliya Amman University, as the educational institution concerned with design and its arts, and because it is of a unique nature resulting from the fact that it combines multiple design structures in terms of goals, tools of expression, and persuasion, and with specific reporting activities, that combines its specializations. Visual communication that is deliberate and convincing.

Research Questions:

1. How is the visual identity of educational institutions formed: converted into signs and symbols that are communicated in a suitable symbolic form?

2. What problems does the designer confront throughout the design's construction, and how does he balance the aesthetic and utilitarian dimensions?
3. What methods does the designer apply when adopting a rhetorical presence that affords the receiver the chance to engage in the processes of interpretation?

Al-Ahliyya Amman University was selected as a research community, and the College of Architecture and Design was selected as a case study due to the nature of the research topic and its connection to this educational institution, based on its specializations and educational programs related to design and its branches, as an initial stage from which the experiment could be generalized to other colleges.

Research Methodologies: The research took a descriptive strategy, which seeks to examine and characterize the features and dimensions of the phenomena under study, through which data is gathered, categorized, and analyzed, and pertinent information about the phenomenon is retrieved in order to make conclusions. During the application of this methodology, the researchers relied on the analysis of carefully chosen global models and elicited their implications through analysis and interpretation, focusing on visual signs and concluding with the deliberative level, which is concerned with the investigation of the direct and indirect intentions of design.

Define terms:

Significance:

The indication was also mentioned by (Al-Razi) as: "The evidence is that which is inferred, and the evidence is indicative, and it indicates the way, that is, it indicates it." (Al-Razi, 1986, p. 209)

Idiomatically: "Semantics is a very important principle in coordinating the units of meaning and form within the semantic field, where the parts combine among themselves to form the unity of the whole... The purpose of the significance is to reveal the secrets of the artwork, and the choices made by the designer in installing the parts in a harmonious manner." (Moe Group, 2012, p. 566)

Procedural definition: It is the meaning derived from the shape, letter and color in the design space.

The symbol:

idiomatically: the symbol: “a special way of organizing signs in a strategic manner so that they are separated from their denoted meanings.” (Echo, 2005, p. 373)

The identity:

Idiomatically: The features and characteristics that carry the specificity and uniqueness of something, and it is the set of interrelationships between something and other things interacting with it, and the extent of their relationship to each other. Institutional identity is defined as the nature of the institution’s work, performance, strategies, and history. (Ajwa, Kariman, 2008)

Visual Identity: It is the system of visual signs that are designed and include visual forms, colors, written text and its various applications, and all aspects related to the organization that deal directly with the senses of the recipient. (Adeeb, 2016)

The two researchers agree with this definition as it is the closest to the procedures of this research.

Visual design:

It is the method of expressing specific ideas using visual means. It is the process of innovation, which adds an increase according to meaningful values and connotations. This type of communication depends on the components of visual language, including symbols, signs, and icons. (Mohammed,)

Procedural definition: Design: Transforming ideas with sensory media, material elements, and artistic vision in a synthetic framework that leads to rhetorical forms that serve the visual communication process.

The structure:

idiomatically: it means “arranging the different parts that make up a thing and have a meaning, and it is called the whole composed of coherent phenomena, so that each phenomenon is subordinate to and related to other phenomena.” (Saliba, 1982, p. 217)

It is also defined as: “the fixed internal relations that present the whole over its parts, so that this part is not understood independently outside the position it occupies within the total system.” (Saliba, 1982, p. 217)

As for "Roger Garaudy", he considered it: "a system of relationships and rules of synthesis and exchange linking the various boundaries of one

group so that these rules define the meaning of each of the elements." (Garaudy, 1982, p. 17)

Roland Barthes described structure as: "It is not a school, a movement or a vocabulary, but an activity that goes beyond philosophy, and consists of a succession of mental processes that attempt to reconstruct the object to reveal the rules that govern its function." (Kurzweil, 1985, p. 243)

procedural definition:

Structure: is to look at design as a system of abstract relationships without looking at its parts that represent it, and from this system, forms of a rhetorical nature are generated.

Form:

(Jerome Stolnitz) believes that there is more than one meaning of the form, the most important of which is: (Stolnitz, 2015)

Organizing the elements of the material medium that are included in the work, achieving the interrelationship between them, and the manner in which these elements take their place in the work; Each in relation to the other.

Organizing the expressive significance, as organizing the expression not only increases the intellectual significance of the work, but also gives the work unity.

Procedural definition: Shape: The visual appearance of a design surface that contains visual content.

The second requirement: the mechanisms of forming contemporary visual communication discourse:

Communication is a human necessity, during which the individual interacts and adapts to the laws and requirements of society. It is the basis of balance and social integration for the individual. Verbal communication is based on the linguistic component, while the second level of it appears clued, in which rituals, customs and collective reactions are transformed into communicative states that indicate the cultural depth of the community, and communication also takes its content from urbanization and organization of spaces with the aim of creating interaction between the individual and his environment.

The communication process is subject to continuous shifts in societal taste and preference, and this change is the result of the continuous

development in communication tools and mechanisms and the accelerating shifts that emerge from schools of thought dealing with how information should be presented. (Ambrose, Harris, 2016)

Visual communication is one of the forms of communication that adopts the image industry and uses it as a way to reach the recipient, and this is the design philosophy in this very important scientific field.

Institutions, regardless of their field, create their communication discourse in multiple ways in order to form their mental image, so that this discourse becomes their voice, image and responsibility in the minds of their audience. According to this principle, the designer bears the responsibility of formulating this visual discourse, which requires an airtight construction to express the image of the institution, its field, its specialization, the mentalities of its employees and even their feelings.

The challenges facing the designer are many in light of the consumer society and cases of competition between institutions, and in this the designer searches for sources of inspiration based on the environment and its stimulating reference elements drawn from contemporary life. Inspiration is an entry point for generating exciting design ideas.

All of this comes to give the visual design its identity by including rhetorical methods that depend on suggestion and address the subconscious as a reservoir of mental images for the recipient. Symbols and signs constitute the added value that creativity brings, and the designer is interested in including them in the design field, provided that this inclusion bears connotations that increase the ability of the message to create interaction. Each mission selects its audience, and accordingly selects its persuasion tools, and in order to infiltrate the recipient's conscience, various communication techniques are adopted that derive their foundations from philosophy and various other sciences.

Procedural definition: It is the meaning derived from the shape, letter and color in the design space.

The symbol:

idiomatically: the symbol: "a special way of organizing signs in a strategic manner so that they are separated from their dented meanings and become able to deliver fresh content effectively." (Echo, 2005, p. 373)

Structure of communication letter in logo design:

Researchers refer to verbal symbols and expressive symbols as the communicative forms selected for their capacity to communicate

implications that comprise communication. This system of symbols that gives life to the discourse of communication, effective communication searches in words for their ease in pronunciation and circulation, and searches in other expressive elements, as it only has a few seconds keen not to waste them on symbols that do not reach, and the designer selects from the colors that he/she like. The majority of them were able to penetrate the recipient's eye in terms of expression, and among the forms most expressive of emotional states and from the text, the least and most valued in expression.

Design has a tangible presence, which consists of colors, forms, and text. These sensory media are the designer's fundamental raw material from which he constructs his work; they also serve as his language for communicating with his audience. It is a substance that belongs to the natural world and is subject to its rules; thus, it imposes its conditions to the designer and governs his expressions, and the designer must submit to the laws of matter, satisfy its needs, and use them as a means of achieving creativity. (Mustafa, 2017)

The development of visual symbols is an organic process, having aesthetic and functional consequences, incorporating symbols and connotations that lead to meanings. In this structure, the architect abandons replication and simulation of visual reality. The foundations of organization and proportionality and achieving compatibility and harmony between contradictions in order to achieve unity, by consolidating the relationship of the design elements with each other, and the relationship of each part of them with the whole, so that unity arises as a result of consistency between the design elements, and the designer achieves this through experimental performance, to allow for alternative solutions.

Visual design formulates and communicates thoughts and ideas in a visual form and attempts to impose a system and structure of information in order to aid communication; this is accomplished via the purposeful use of: (text, shape, and color). (2016) (Ambrose & Harris)

In light of the preceding, the researchers show a variety of designs formed for institutions with numerous roles, whose designers used design elements to a significant degree. This position required text, color, and shape. The evaluation is as follows:

Text: The linguistic component (the written text) is one of the most essential pillars of the discourse of visual communication, which is one of the communication patterns. Utilized in the design industry to fill with

meanings. Whereas the designer undertakes processes of isolation and deliberate deduction to communicate a certain meaning, the distortion here is forced by the design imperative to construct symbols that lead to the formulation of the meaning.

And if we begin with the Arabic language and its rhetorical forms, then the metaphor of omission and accusation is one of its rhetorical forms, and it signifies "the exclusion or inclusion of a sentence part...

This is accomplished by presenting the design in such a way that its very existence eliminates the need for commentary." (Bart, 1994)



Figure No. (1) Shows metaphor for deletion in logo design

<https://www.johnsonbanks.co.uk/news/the-mouse-goes-metal>

In Figure No. (1) that the Foundation's logo (Mouse) represents a mouse. The logo was written with the same language "Mouse" and was based on the "Gestalt" theory and its rule, the closure of the shape and the backdrop, where certain sections of the letters were removed and blurred in a streamlined manner to reveal the mouse form via the ellipses.

These rhetorical actions conducted by the creator are not random, since this elimination procedure was deliberate. The two studies affirm that the design in question conveyed intellectual visual communications through demonstrating the rhetorical form of meaning, and not via the use of color, complexity, lines, or condensation. Not accomplished only by the eloquence of metaphor elimination.

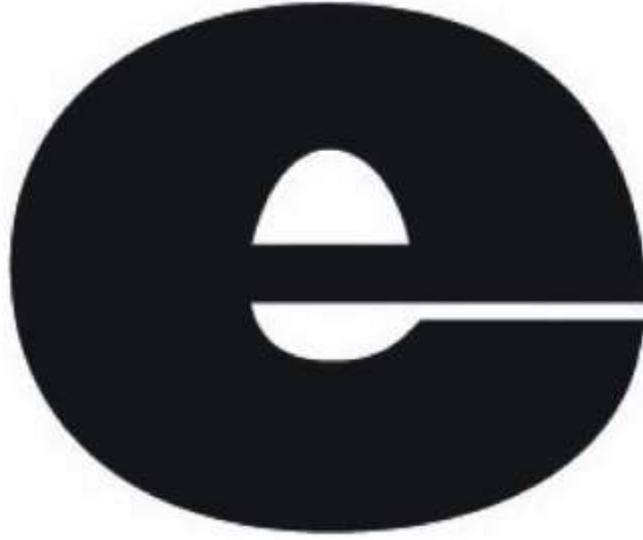


Figure No. (2) Metaphor of brevity in logo design

<https://www.logodesignlove.com/negative-space-logo-design>

As seen in Figure No. 2, this is the emblem for the "egg and spoon" firm, which is the feeding company, thus the egg and spoon. This corporation was represented by the letter "e", which is an abbreviation for the first word for the egg. Most companies and institutions are represented by putting the initial letter, such as "Kodak", "Hyundai", and "Toyota," but this company picked the letter "e." And I included the egg and spoon shapes utilizing the "Gestalt" principle, which relates the closure between the form and the white backdrop that held the egg and spoon shapes. The process of linguistic reduction and the expression of form via that reduction is rather a process of combining letter and picture to generate many meanings with a limited number of forms.

Colors have implications that vary from one visual culture to the next, and the design asserts its presence via the whole of its features. The designer invests in the expressive power of color as a fundamental design element in order to confirm communication and contemplation. Color is a technique for attracting attention and evoking worlds that words may never describe. The success or failure of the message is dependent on the designer's choice of color for the written text.

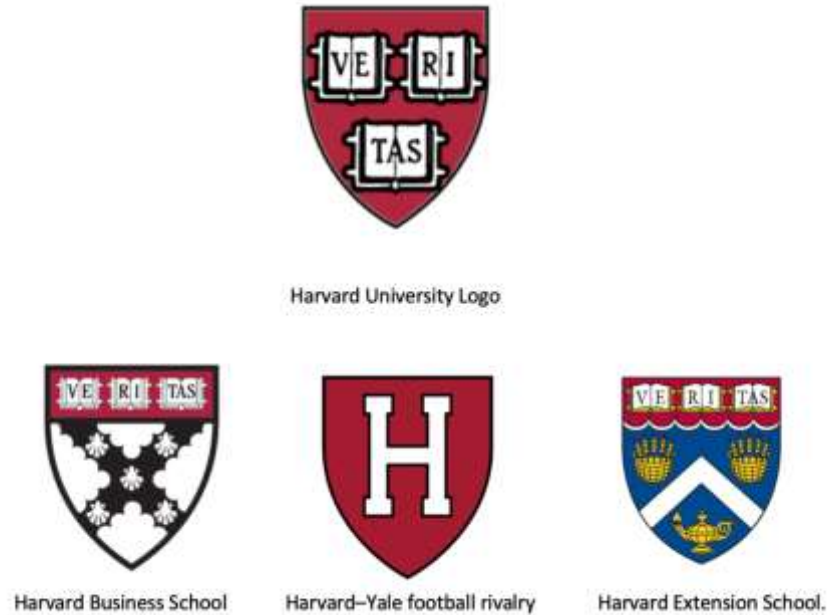


Figure No (3) Use of color in logo design

<https://www.harvard.edu/>

In Figure No. 3, which is the "Harvard University" logo, the logos of the university's sub-institutions appeared. We see an effective usage of color as one of the composition's design aspects. The primary colors of the university's primary logo are red and white, which are echoed in the logos that emanate from it. These hues are supplemented by black, gray, and blue to provide an excellent visual experience that attracts attention by providing glossy tones and daring accents that blend classic and contemporary work. The designer has made the fundamental colors bright on purpose to bring attention to areas of significance and benefit, as well as to influence the recipient's behavior; these colors are often connected with what is aimed at certain kinds of receivers. In addition to giving a place for creative expression, the university's website states that the colors and their gradations were formed in harmony with the primary colors to provide an aesthetic dimension.

Achieving harmony between color values and the appropriate shapes of a major entrance offers the design the power to create an impression. And the shape is the second aspect that the designer brings to the design area, making it an expressive instrument.

The shape represents something that already exists and replaces it. It is one of the types of indirect representation and serves as a way of

expression due to its capacity to imply meaning without revealing it. (Formah, 2018)

"Clive Bell" explains that "the Significant Form" in the visual arts is the combination and interweaving of lines and colors, or the arrangement of lines, that elicits a kinetic sensation from the observer. A piece of art is the sensory mediator's unique arrangement for that work, which evokes a kinetic feeling in a receiver who appreciates artistic sensibility. (Mustafa, 2017, p. 11)

Because the design discourse is an example of successful visual communication, the shape or form is the most often utilized element in logo design. The forms exist in many bodies, including standard geometric shapes such as circles, squares, rectangles, and triangles, as well as other abstract shapes, and designers use them in accordance with the design concept they choose as an introduction to the design concept.

The aesthetic manifestations of the forms are related to their implications in the recipient's mind. The circles are associated with movement and nature, while the squares are seen as fundamental structural forms. Changes made by the designer to the form, whether by distorting it or altering its style, and the variety of its materials result in a complete alteration of the recipient's sensory perception. This was the goal of the early studies conducted by the researchers to create the institution's logo.

The designer alludes to "similarity" as a rhetorical form and employs it in the design.

And (Jacques Doran) explains that the simile is: "The total of the parts, of which some have similarities and others have distinctions." (Barth, p. 30 and 31)

And rhetoricians define it as "placed between two entities whose meanings permeate and characterize each other." (Mandatory, 1986, p. 23) The designer makes use of the intellectual and linguistic parallels that exist in the attributes of goods and others in order to signify things and lead the receiver to references via aesthetic approaches and dialogues that he forms with him. This is visible in the design below:



Figure No (4) Metaphor simile in logo design

<https://www.buddycreative.com/project/logos-symbols/>

Figure No. 4 depicts the tagline for the "Martin-Newcombe English institution that specializes in real estate and home maintenance." The verbal language was not present in the logo, but a portion of the English key machine was, which is an indication of the institution's reference, both at the spatial level Or objective, as the maintenance was indicated by that machine in addition to the place of the company through that that machine was invented in that place, but this slogan does not include a reference to real estate and building when viewed without its background, which was imple. The design of the home is derived from the opening of the machine. If we examine the logo as a whole, we will be able to understand the design text when we see the machine hug the homes, where the maintenance has been translated and compared to the spanner it dismantles and reassembles structures and real estate.

Formal abbreviations play a vital part in design by incorporating the message and ideas with least effort and time. The definition of brevity in the field of linguistics is "expressing the meaning with few words that convey a clear connotation." (required,, 347)

The whole language puts the designer under two pressures: the meaning pressure and the form pressure. As for the brevity component, it is another feature that exerts pressure on the designer by compelling him to provide a precise message using excellent reduction. Rather, it is the simplicity's relation to its rhetorical significance that leads us to what we refer to as "simple" in literature (Al-Muttalib, 1986, p. 42).

Also, we must not forget that formal abbreviation is one of the most essential qualities of design fields, such as logo design, while currency design is concerned with technical and symbolic subtleties and repetitions.

As a result, there are no limitations in design work between evidence, reasoning, shading, and expression; all of these techniques are legitimate in order to achieve the ultimate objective, which is deliberate. (Benkrad, 2007)

Due to the fact that evidence is based on a complex network of indications, what determines its identity is not an original, self-sufficient substance nor isolated components, but rather the idea of connection. According to a customary connection, the signifier refers to the signified, and this relationship is founded on the creation and circulation of meanings according to certain standards. (Eliseo Veron, 1978)

The third requirement: the design features of the contemporary logo:

The creation of corporate logos necessitates the acceptance of the foundations that dictate their structures and techniques of formulation, and visual design has become a global language recognized and read by everyone, with innovation as one of its prerequisites.) To: "Design is not only a process of formation, but also a science, a way of thinking, and a vision on the future, whose primary responsibility is to address the problems of the client, the product, and the institution." (Abdullah, 2018)

The output of the design will be a picture with all of its characteristics, and the unique interaction between it and the receiver must be handled from the perspective of the cognitive approach, with the recipient's consciousness taken into consideration. (Jack Amon, 2013, pages 119 and 120)

If we examine the logo's design components attentively, we will see that they combine to create a composition with expressive value.

The designer depends on methods that allow him to address the design challenge as well as his experience and preferences, ultimately resulting in the introduction of unanticipated expressive ways into the design space. 2015, page 82, Gavin Ambrose and Paul Harris

In general, the design relies on particular aspects, the first of which is the point that is often "the point of the beginning," and it has more presence than the rest. If it's multiplied, it creates the line in its shapes; if the line was homogenous, it created the space; and from the space, the body, which provides us something new, which is nothingness. Space and nothingness are in Beautiful love, and these things reveal their beauty in the light and vanish in the dark, since black is the master of colors because it is on the other side of light, and if there is no color, the texture rises.

In the same context, the designer employs lateral thinking ⁽¹⁾ (Lateral Thinking), which entails altering the designer's notions and viewpoints in order to generate creative solutions for the challenge and circumventing existing models that restrict the production of feasible solutions. This strategy emphasizes the unexpected rather than the anticipated. Ambrose and Harris (2015), page 83

The designer will then implement the design concepts. These are the guidelines for using his tools. The most significant of them is proportion and proportion, which symbolizes the aesthetic design characteristic of every competent reader.

Rhythm establishes the connection between the parts, while unity determines the relationship between the component and the whole. Sovereignty is not control, but rather the existence of the smallest design cell that produces the most visual output; in design, less is more and more yields less. And the balance lies in the center, thus the smallest unit of design has its own objectives, values, and orientations since it arranges these components inside and around itself. Good design is the equilibrium between design components and design underpinnings. Consequently, the equilibrium exists between the difficulty to be addressed and the anticipated hope. There are several elements that influence design, the most significant of which is the individual, his level, his culture, his attitude, and his acceptance of design, since they vary from person to person. The ocean is a living environment that accepts or rejects a design, develops or executes it, or generates a new shape for it, or allows it to slowly perish. The design's utility comes before its looks. The capacity to engage with it confers both functionality and benefit.

All of this relates to the design of the logo, which is a significant instrument for transmitting particular information to the receiver and through which an institution's mental image may be built.

The required aspects to identify the following traits or qualities that are considered in the creation of the company logo:

1. The Golden Ratio: The golden ratio is a mathematical calculation between three parties that results in a value that gives beauty in design and aesthetic balance (1.618). It occurs in nature and has been used in all artworks and design disciplines.

¹ Ryan Abdullah, Dean of the Faculty of Design at the University of Leipzig, Germany.
(Lateral Thinking: a term coined by the psychologist Edward de Bono

The Fibonacci sequence (1170-1250), which consists of consecutive numbers:.....,144,89,55,34,21,13,8,5,3,2,1,1 0 where each new number represents the product of the sum of the two numbers preceding it, and the result of dividing each number by the one before it approaches 1.618, as depicted in the figure below, is one of the most common methods of applying the golden ratio.

2. Style simplicity is one of the most significant characteristics to which the design of a modern logo is tied, and simple leads to strength, clarity, and comprehension in lieu of ambiguity.
3. Uniqueness and distinction: It is one of the most essential components of a creative concept, and the combination of originality and quality is what ensures total privacy and prevents overlap or resemblance with other ideas. This also involves avoiding stereotypes and conservatism and depending on the modernity of the concept and design.
4. Structure: The formal structure of the design is one of its identifying characteristics and one of the most essential characteristics that guide the receiver through the interpretation, and deduction of implicit meanings.
5. Signification: This characteristic relates to the designer's ability to select and use symbols and employ them in the design space to create semantics; therefore, the effectiveness of the logo is linked as a semantic production of semiotic signs and symbols that are capable and effective at communicating the meaning.
6. Deliberation: The visual language upon which the logo is created should neither be so straightforward as to be shallow, nor should it be so complicated as to be difficult for the receiver to comprehend; the successful designer has the tools to strike a balance between the two scenarios.
7. Possibility of application and use: The designer takes into account the practical aspects of the logo and the possibility of its employment and use in accordance with the requirements of forming the visual identity of the institution. The application issue relates to the nature of use and the possibility of minimizing and enlarging the design so that it does not cause any confusion during use.

In order to achieve the aesthetic and functional dimension in the design sector, the researchers were interested in applying this concept to the logo design of the institution under investigation.

The fourth requirement: the application framework:

First: Formulation of the Logo Structure:

1. Shape:

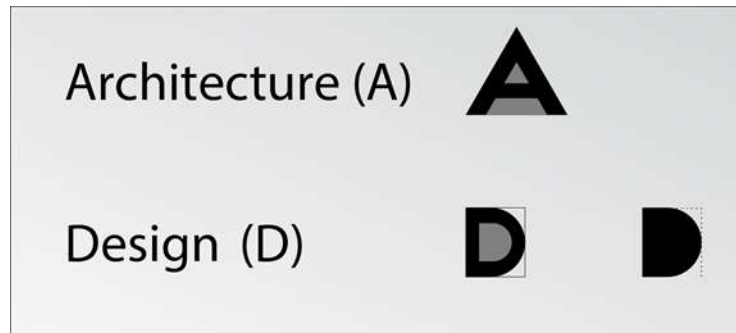


Figure No (5) Describes the processes for abbreviating the first letters of the college's name into geometric forms.

The researchers

The two researchers resorted to quoting the initials of the institution under study and abstracted them into geometric shapes to solve the problem of shape in the logo design, in addition to providing a semi-explicit indication of an efficient and effective system, as the geometric shapes tend toward symmetry, which indicates the arrangement.

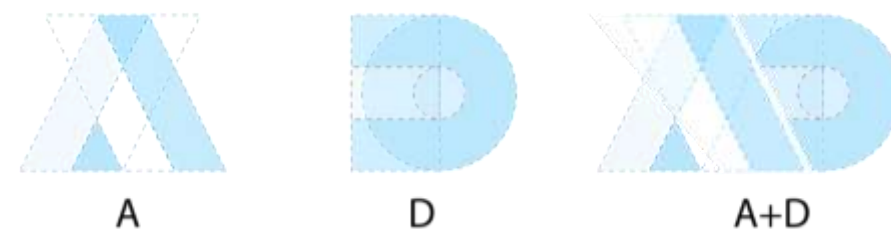


Figure No (6) An illustration showing the overlapping lines and shapes that make up the logo's shape

The researchers

It may seem at first glance that the square and the rectangle are the two most present geometric shapes in the architectural arts, but the scrutiny, even a little, confirms that the triangle is strongly present in this field, and has always played a role that other geometric shapes were unable to, as

the triangle appeared in architecture Before many common geometric shapes such as the arch, the dome and the cylinder. Most of the triangles in the construction are either equilateral or equilateral, the design with a heavy base and the top at the top is able to handle the weight due to the mechanism of distributing the weight evenly in the triangle, because its consistency helps a fair distribution of the weight of the building on the wide base.

Here, the two researchers chose the triangle to represent the architectural identity of the college, by stripping the first letter of the word architecture in English (Architecture) and forming the letter A through the triangle, because it has an explicit significance that goes back to architecture, in addition to its connotation as a triangle, which is stability, accuracy and consistency.²

Since the study is based on the Faculty of Architecture and Design, we find that the aspect of architecture tends in its general nature to order, rationality and accuracy, while the aspect of design combines balance, arrangement, unity, harmony, movement and diversity, and the Gestalt style is famous for its six basic principles that it makes designs more Consistency and integration, as these principles are summarized in similarity, communication, closure, convergence, form and background, symmetry and order, and through which the recipient collects the fragmentary forms as one part when these forms are interconnected by a certain pattern.

By taking the first letter of the word Design, which is the letter D, we find in its analysis that it consists of using the intersection of the rectangle with the circle twice, one from the inside transversely and the other from the outside in a longitudinal manner. The aversion to conformity, symmetry, and stability, which may lead to boredom, as the perfection of the rectangle unit is manifested in its diversity, as shown in Figure (6) that the design of the two letters (A, D) was built on one of the principles of Gestalt, which is closure, as the The recipient's eye tends to see closed shapes, and thus the recipient realizes the entire logo design through his personal perception of the spaces.

Emphasis was also placed on the use of another principle of "Gestalt", which is convergence, as there is a common denominator found between the two letters through the space between them with the inclination of

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https://www.researchgate.net/publication/275338052_The_impact_of_using_triangular_shapes_on_the_Nubian_and_Najdi_architectural_composition

the letter D at the same angle as the natural inclination of the letter A, and this made it appear as one element.

In the end, the overlaps and intersections between the abstraction of the two letters, and the space between them achieved the principles of unity, harmony, and harmony between the elements of the logo.

2. Light and Shadow:

Before entering the phase of choosing the color of the logo, the researchers suggested laying a solid foundation in how the elements of the logo structure appear in color gradations, thereby achieving a close connection with the identity of the College of Architecture and Design. On this basis, the element of light and shadow, which is essential to the College's scientific programs, was developed. , which allowed the researchers to display the logo by a mechanism that achieves contrast in its elements according to the degree of their impact on light, where a dummy light source was placed on the left side under the logo, and so the element close to the light source appeared with high brightness, and the distant element with lower brightness.



Figure No (7) Displays the apparent light source and its influence on the logo prior to using a color element.

The researchers

3.Color:

To fulfill both the practical and aesthetic features of the composition, blue was chosen by the researchers to establish the logo's color identity. Where Ned Hermann explains in his theory of "brain dominance" ⁽³⁾ that the blue color signifies intelligence and science, as well as calm, tranquility, intimacy, intelligence, and eternity, and it is also a symbol of

³ The Dominance of the Brain Theory: In it, (Ned Hermann) split the brain into four regions, each with its own set of qualities and characteristics that set it apart from the others, as well as a distinct color scheme.

patience, trust, and respect, but it is one of the colors that express about static, stable, calm, and well-controlled emotions.

This hue is also connected with professionalism and honesty, as well as seriousness and achievement.⁽⁴⁾

In addition to these signals, it is also the color of the Al-Ahliyya Amman University logo. In consideration of the suggested lighting effects, the researchers opted to include it in the logo for the institution under study.



Figure No (8)The source of the blue color adopted in the university's logo, while interfering with its hues

The researchers

In Figure (9), the researchers sought to achieve the principle of proportionality in the design using the golden ratio, in order to achieve a comfortable visual balance in the general composition.

4 <https://books.google.jo/books?id=SypHDwAAQBAJ&printsec=frontcover&hl=ar#v=onepage&q&f=false>

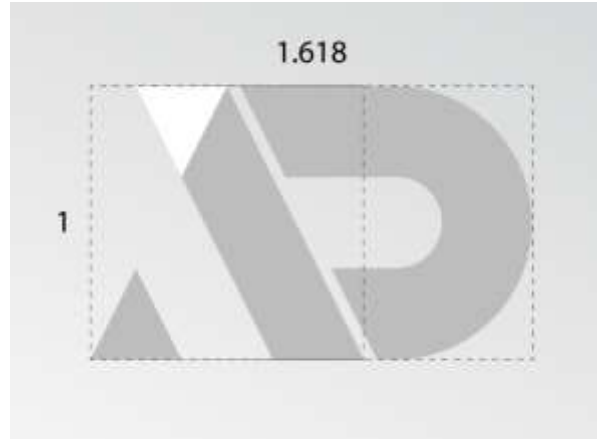


Figure No (9) Applying the golden ratio in logo design

The researchers

The researchers were able to formulate the grid system in the distribution of design elements in the design space based on the data of the golden ratio because visual design is based on the principle of standardization and proportions, where the space between the two letters (A, D) and the rest of the formations was made at a ratio of 1:1.618. To stress the golden ratio firmly within the composition area.

4. Font

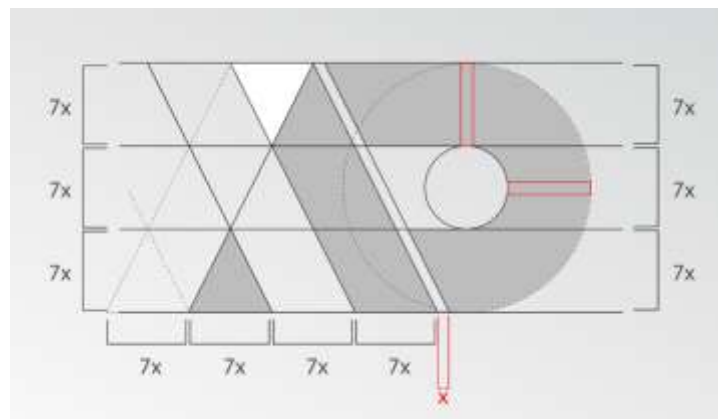


Figure No (10) The grid system

The researchers

Figure No. 10) shows how the logo blends sharpness and fluidity, and the gender of the Arabic and Latin letters was decided based on this. The pattern "Khalid Art Bold" was used to write the college's name in Arabic to match the university's font style, and the "Proxima Nova - ExtraBold" style was chosen for the same purpose in Latin, as shown in Figure No.

(11), and the processes of distorting the initial letters of the words (Architecture, Design) were carried out to take their shape in the logo, Figure No (12)



Figure No (11) Logo Chosen Typefaces

The researchers

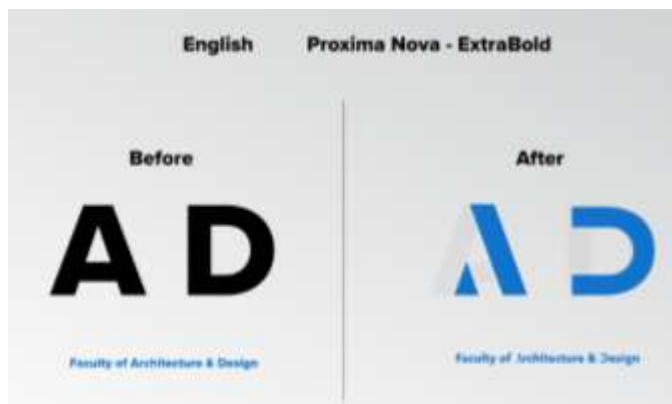


Figure No (12) Character distortion procedures

The researchers

Second: Logo applications:

After the researchers completed the design of the logo, the processes of applying it to the elements of the visual identity of the institution under study were carried out, as follows:



Figure No (13) Applying the logo to the college banner

The researchers



Figure No (14) The application of the logo to the promotional media is based

The researchers



Figure No (15) Applying the logo to the poster

The researchers



Figure No (16) Applying the logo to the Roll-ups

The researchers



Figure No (17) Applying the logo to the Brochure

The researchers

Research Implementation:

Based on the information supplied, the researchers arrived to the following conclusions:

1. The effectiveness of a visual communication message is dependent on the proportionality of its parts (letter, shape, and color).
2. The visual identity of institutions is of the utmost significance in verifying their audience's mental picture.
3. The visual design requires an intentional coding approach that enables the potential of expressing the topic's essential semantics.
4. It is the responsibility of the designer to enable the receiver to participate in the interpretation and interpretation of symbols in the design sector.
5. Creating harmony between the worlds of the design product and the conscious and unconscious wants of the receiver constitutes the persuasive powers in visual design. The recipient's desire is unclear due to the mix of a commercial component and a symbolic dimension, as well as the resultant swap of actual linkages with reality for symbolic links with nature.
6. It is the designer's obligation to be aware of the nature of the work of the entity involved in the design, whether in terms of its area of work or the nature of the product or service it offers, as well as its vision, purpose, and fundamental values.
7. The logo is one of the most significant elements in establishing the visual identity of educational institutions, and the designer must consider simplicity, clarity, distinctiveness, and originality, as well as the capacity to apply symbols capable of communicating meaning to the receiver.
8. The designer employs philosophy, language, and its rhetorical forms and communicates their connotations in the design field to produce a symbolic visual discourse that affords the receiver sufficient chance to participate and elicit connotations.
9. Emphasis on the unity of design via the concept of dominance or control by stressing a certain visual formula of a symbol, element, or color to reflect the design emphasis in order to generate the so-called shock that visually grabs the attention of the observer.
10. Considering the diversity of usage, a good logo must be flexible and able to be zoomed in and out without losing its characteristics, so that it may be seen with the same precision and clarity on a business card and a billboard.

Declarations:

1. Ethics approval and consent to participate:

Not Applicable

2. Consent for publication

Not Applicable

3. Availability of data and materials

Not Applicable

4. Competing interests

The authors declare that they have no competing interests

5. Funding

Al-Ahliyya Amman University is the funding partner for this article

6. Authors' contributions

Karim worked on the literature review, writing all the necessary documentations for the study, meanwhile Ahmad contributed on the methodology and implementations of the study. All authors read and approved the final manuscript.

7. Acknowledgements

Not Applicable

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